

AN APPARATUS FOR THE IDENTIFICATION OF PARAGRAPH TYPES

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The purpose of this apparatus is to facilitate a quick and dirty analysis of paragraph types. Constituency analysis is necessary to the understanding of discourse structure. On the other hand, an inordinate amount of time invested in the taxonomic classification of paragraph types often diverts the analyst from the more weighty considerations of discourse analysis. Actually, the range and variety of paragraph types found around the world is somewhat predictable. This apparatus is based on examination of paragraph structures not only in English, but in languages of the Philippines, Papua New Guinea, Mexico, and Northern South America. The examples, however, are for the most part from English.

The constituent sentences of a paragraph may be related in various ways. They may be simply juxtaposed without any sequence signal except the lexical relevance of one sentence to the other. There may, however, be an overt conjunction or some less specialized sort of sequence signal. We may also find in one sentence an adverbial clause, either preposed or postposed, which in some way paraphrases or echoes the preceding or following sentence. This sort of backreference is a further way in which the sentences of a paragraph relate to each other.

The constituents of a paragraph are not necessarily sentences. Actually, since the component parts of paragraphs are slot-classes, paragraphs contain slots into which we may drop not merely a sentence, but an embedded paragraph. In the following apparatus we will restrict as much as possible all examples to paragraphs which are composed of sentences and which do not contain embedded paragraphs. However, we will follow the main section of the paper with a further section in which there will be a few examples of analyzed paragraphs which contain several levels of embedding. These further examples will show how the analysis of simple paragraphs may be plugged into the understanding of the more complex paragraph types which we regularly encounter in discourse.

The student of discourse is encouraged to use the following apparatus. He should proceed analogically, i.e., he should look for examples of paragraph structure in whatever language he is studying that bear an overall resemblance to the types described here. He should further look for ways in which the language itself marks such a structure in a distinctive way.

Eventually the analyst will want to replace such a quick and dirty analysis as here suggested with a more adequate and careful analysis of paragraph types. Such an analysis, even though it will inevitably come out with a system of paragraph types not greatly dissimilar from that suggested here, will nevertheless be based on contrasting signals in the language itself in a more adequate way than the preliminary analysis here suggested makes possible. Nevertheless, whether the analysis is a preliminary one of the sort suggested here, or a more studied and careful one, it should be kept in mind that the paragraph types should be related to their function in discourse structure. A model in this regard is Nate Waltz's analysis of Guanano paragraphs and their discourse function in Volume 1 of Longacre and Woods (1977).

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SECTION A (Paragraphs without embedding)

1. SIMPLE PARAGRAPHS

A paragraph may have only one sentence in its body, but may contain in addition to that a sentence which initiates or terminates the paragraph. Because the body of the paragraph contains but one sentence, it is impossible to type the paragraph in any exact way according to the types noted in 2 to 7 below. Rather we call such paragraphs simple paragraphs. They are the analogue on the paragraph level of simple sentences on the sentence level. Just as the simple sentence contains only one clause in its nucleus (but can have more than one clause in the margins of the sentence), in the same way the simple paragraph contains but one sentence in its nucleus but may contain another sentence as introduction or as terminus.

1.a Setting: The little pig was very frightened, but he said nothing.
Text: He put a big pot of water on the fire to boil.

1.b Setting: The second little pig was very pleased with himself.
Text: He said, "Now the wolf won't catch me."

2. COORDINATE AND ALTERNATIVE PARAGRAPHS

2.1 Coordinate paragraphs. A coordinate paragraph is essentially a list. Such a paragraph may overtly state its theme in an introductory sentence or the theme may be inferable from the context of the situation in which the paragraph is spoken.

2.1a Introduction: Here is a bit about our family.
Item 1: My brother John is a sculptor.
Item 2: My sister Jane is a portrait painter.
Item 3: I, myself, do pen sketching.

There are several varieties of the coordinate paragraph. In the above variety, all the sentences in the Item slots have equal weight. We may, in addition, structure such sentences in a parallel way grammatically, often simply changing the corresponding noun phrase from sentence to sentence. In many languages such structures are called parallel paragraphs. The following example is typical of such areas as the Philippines and Papua New Guinea:

2.1b Item 1: All the men talk English.
Item 2: All the women talk English.
Item 3: All the children talk English.

A further variety of the coordinate paragraph is one in which special weight is given to the last Item:

2.1c Introduction: Here is a bit about our family.
Item 1: My brother John is a sculptor.
Item 2: My sister Jane is a portrait painter.
Item 3: I, myself, do pen sketching.
Item 4: Best of all, my youngest brother Charles is a capable young pastor-counselor--whose artistry is human lives.

In this last example the sequence signal best of all tells us that we are to give greater weight to Item 4 than to the three preceding items.

Note also the following example of a coordinate paragraph in which the items all have the same referent as subject:

- 2.1d Item 1: Seddons was a surgical resident, temporarily assigned to pathology, and he always breezed.
 Item 2: His red hair stood up in odd places as though a self-created wind would never leave it static.
 Item 3: His boyish open face seemed creased permanently in an amiable grin. (Hailey 1959:27)

2.2 Alternative paragraph. This paragraph type does not simply list; rather it presents alternatives. There may be but two alternatives conceived of in the situation or there may be a variety of alternatives implicitly indicated.

In the following example only two alternatives are conceived of as relevant to the situation.

- 2.2a Option 1: John was possibly the one who turned the air conditioner on over the weekend.
 Option 2: If he didn't, then it must have been Titus.

Notice that in the preceding example the first sentence is summarized and referred to as If he didn't in the second sentence. Also the use of the modal must in the second sentence is indicative of the speaker's feeling that only two alternatives are possible.

The above paragraph could have been phrased as follows:

- 2.2b Option 1: John was possibly the one who turned the air conditioner on over the weekend.
 Option 2: On the other hand/alternatively, it could have been Titus.

This English example leaves us uncertain as to whether these two alternatives are conceived of as the only possible alternatives or whether a third or even further alternatives might have been possible. In some languages (e.g., Ek-Nii of Papua New Guinea) there are formal ways to indicate whether a paragraph is conceived of as having only two alternatives or whether more alternatives are considered possible.

In the following English paragraph note that more than two alternatives are given:

- 2.2c Option 1: A passing motorist might have seen and reported the accident.
 Option 2: Alternatively, it could have been someone who lived nearby.
 Option 3: It might even have been noticed by a traffic helicopter.

As with the coordinate paragraph, so with the alternative paragraph--the ~~the~~ may be an introductory sentence.

2.2d Introduction: The white corridor forked two ways here.

Option 1: From the passage to the right came the hum of machinery. Down there were the hospital's mechanical departments--heating plant, hot-water systems, electrical shop, emergency generators.

Option 2: Pointing the other way, a single sign read: "Pathology Department. Morgue." (Hailey 1959:23)

In the preceding example, Option 1 contains an embedded paragraph whose analysis is not relevant to our example at this point. Furthermore, we have here no simple sequence signal to mark the alternatives, rather the lexical structure of the paragraph itself serves this function. The introductory sentence tells us that the white corridor forked two ways. The initial phrase in Option 1, From the passage to the right, is balanced against the initial phrase in Option 2, Pointing the other way.

3. TEMPORAL PARAGRAPHS

There are two sorts of paragraphs here: those that encode chronological sequence and those that encode simultaneity (overlap).

3.1. Sequence paragraphs. Such paragraphs may be narrative or procedural. The following sequence paragraph is narrative. It has a Setting sentence followed by a series of Build Ups (BU's) which report events.

3.1a Setting: John was at no loss as to how to proceed.

BU 1: He went back quickly to get an axe.

BU 2: Returning to the fallen tree, he lopped off all the branches.

BU 3: Cutting them up, he threw them onto the sled and set off.

BU 4: On getting to the cabin, he carefully stored away his hoard of firewood.

While the preceding narrative paragraph presented a series of events one could also present a series of activities, each extending over a time span.

3.1b BU 1: They played tennis for two hours under the vertical tropical sun.

BU 2: After that, they swam for another two hours in the warm ocean by the coral reef.

BU 3: Then they stretched out on the sand and slept the rest of the day.

A sequence paragraph may be procedural rather than narrative.

3.1c Introduction: I learned this recipe from a Polish Rabbi's wife.

Step 1: First brown some onions and green peppers in a large skillet with a minimum of grease.

Step 2: Then add some diced ripe tomatoes.

Step 3: Next beat up six to a dozen eggs and add them to the mixture.

Step 4: Salt and pepper to taste and cook slowly (without stirring) over a low fire.

Step 5: When it is cooked through, loosen with a spatula and turn upside down on a platter.

Terminus: Depending on the number of eggs used, this recipe will serve three to six people a king sized breakfast.

Notice that the preceding example has well-defined sequence signals including the backreference, When it is cooked through, in Step 5. It also has both an introductory and a terminal element. Due to the procedural nature of the paragraph the component slots are called Steps, but they are not different in kind from the slots identified as BU's in the narrative paragraph. Essentially the procedural paragraph is the same as the narrative, i.e., both are sequence paragraphs. The features which distinguish narrative from procedural really belong to the genre in which the paragraphs occur rather than to the paragraph structures themselves.

A sequence paragraph may in some special way mark its last unit as climactic. In such a case we could term the final BU or Step the Climax, i.e. the climactic BU or the climactic Step in the paragraph. Thus, in Example 3.1c, it could be argued that since we have backreference only in the last sentence, the backreference is marking that sentence in some special way: possibly identifying it as the climactic Step. A frequent device is to use the word finally to indicate Climax in a paragraph. Thus, to go back to Example 3.1a, we could have phrased the final sentence as follows: "Finally, on getting to the cabin, he carefully stored away his hoard of firewood."

Another device used to mark Climax is to employ reported speech in the last sentence of a paragraph, thereby marking it off as something special.

3.2 Simultaneous paragraphs. Simultaneous paragraphs may likewise have subtypes according to their occurrence in narrative or procedural discourse.

3.2a Simul 1: My wife did the town that morning--especially the tourist market and the popular bazaar.

Simul 2: Meanwhile I spent the time in a leisurely inspection of the municipal museum.

That this paragraph type is not necessarily binary, but may contain more than two parts in its nucleus, is evident from the following example:

3.2b Simul 1: My wife did the town that morning--especially the tourist market and the popular bazaar.

Simul 2: Meanwhile I spent the time in a leisurely inspection of the municipal museum.

Simul 3: At the same time, my daughter attended a bullfight escorted by a Mexican friend.

Simul 4: As for my teenage boys, they slept through the whole morning.

Simultaneous paragraphs in narrative need not refer to successive and coterminous activities. We may have, for example, an activity during which an event takes place.

3.2c Simul 1: She was nursing the baby in a drowsy contented sort of way.

Simul 2: She fell asleep and the baby nursed on.

Note that the second part of Simul 2 is a backreference to Simul 1.

In the following example a preposed adverbial clause in the second sentence serves as backreference.

3.2d Simul 1: She was nursing the baby in a drowsy contented sort of way.

Simul 2: As she was nursing, she fell asleep.

Furthermore, we may have two actions conceived of not as time spans but as simple events which are conceived of as simultaneous:

3.2e Simul 1: Standing there I brought my head up to steal a look at her.

Simul 2: As I brought my head up, she threw the knife in one deft sweeping motion.

Notice here also the adverbial clause as backreference in Simul 2. We could rephrase this sentence, replacing the adverbial clause with a time phrase: "At that precise moment she threw the knife in one deft sweeping motion."

I refrain here from giving examples of simultaneous paragraphs in procedural discourse, but these are neither hard to conceive of nor to find.

4. ANTITHETICAL AND CONTRAST PARAGRAPHS

All these paragraphs have some marker such as but, nevertheless, on the contrary, yet in the second slot of the paragraph. Subtypes probably involve certain restrictions on these sequence signals, but these restrictions have not been carefully worked out in English as yet.

4.1 Antithetical paragraph. The antithetical paragraph commonly expresses some sort of frustration or expectancy reversal. Thus the following example of a paragraph could be called frustrated overlap: i.e., given the situation pictured in the Thesis, the driver's activity in the Antithesis does not fit with expected behavior in such situations.

4.1a Thesis: He drives down crowded streets with children at play and adults wandering leisurely over the pavement.

Antith: He never, however, seems to be on the lookout for pedestrians.

The following examples may be called frustrated succession: we do not get the anticipated normal sequel to the first activity.

4.1b Thesis: They started out for Paris promptly at 7:00 as planned.

Antith: They never got there, however.

4.1c Thesis: So he huffed and he puffed and he puffed and he puffed.

Antith: But the house of bricks did not fall down.

The frustration may have to do with a frustrated inference. Thus, in the following paragraph, if the pathologist is "the doctor that the patient never sees", it might be inferred that the pathologist is rather unimportant, but this inference is denied in the Antithesis.

- 4.1d Thesis: The pathologist is often known as the doctor the patient never sees.

Antith: Yet few departments of a hospital have more effect on a patient's welfare. (Hailey 1959:29)

4.2 Contrast paragraphs. Contrast paragraphs express opposed activities, events, states, situations, or temporal horizons in their two component slots. In the following example the contrast paragraph is from a narrative and expresses contrasting activities of two participants.

- 4.2a Thesis: I got on a bus, travelled around an hour or two, got off and went through the museum, and altogether had a delightful time.

Antith: Tom, on the contrary, stayed home and felt sorry for himself.

A contrast paragraph may, however, come from a procedural discourse, and as such have the features of procedural discourse. (Example from the Philippine language, Tboli.)

- 4.2b Thesis: Here the ones who are trying to bear the coffin off to burial take it up and try to get out of the front yard of the house with it.

Antith: The relatives of the dead one try, however, to hold it back and keep it from going to the burial place.

Again, a contrast paragraph may come from a hortatory (behavioral) discourse, such as the following:

- 4.2c Thesis: Concerned citizens of Dallas, get out and vote in the next election and choose responsible men for county commissioners.

Antith: Those of you, however, who are unconcerned with the quality of county government, can stay home (for all I care)--and complain about how things go.

Finally, contrast paragraphs may occur in explanatory discourse:

- 4.2d Thesis: We submit, with varying degrees of passivity, to a great burden of federal, state, and local taxes.

Antith: Our forebears of two hundred years ago rose up, however, in active resistance to throw off a tax levy that was not even a tithe of our present burden.

A contrast paragraph may encode exception, contrasting one member of a set with all the other members of the set.

- 4.2e Thesis: Everybody got drowsy and eventually fell sound asleep.

Antith: Only grandfather kept awake and watched for his chance.

A contrast paragraph may also turn on contrasting temporal horizons. Such paragraphs often have different sequence signals from other antithetical and/or contrast paragraphs.

4.2f Thesis: He had been shrugging into a white coat when Nurse Penfield and her charge came in.
 Antith: Now, glancing through the case history and the other papers she had handed him, he was acutely conscious of Nurse Penfield's nearness and warmth. (Hailey 1959:25)

4.2g Thesis: Until this point the body has at least borne physical resemblance to the living.
 Antith: But after the knife, he thought, no illusions are possible. (Hailey 1959:30)

Note that in Example 4.2f, now in the Antithesis serves to contrast temporally the Antithesis with the Thesis. In Example 4.2g, until this point and after the knife serve a similar temporally contrastive function.

The distinction I have drawn between antithetical and contrast paragraphs turns largely on the type of underlying structures which are encoded in these paragraphs. I am not at all persuaded that they are or should be presented as different paragraph types in English, since their surface structures are so similar. I would suggest that unless one uncovers a surface structure difference in whatever language he is working on, they should all simply be lumped together as antithetical paragraphs. There are, however, languages such as Wajekeso (Papua New Guinea) where there is clear evidence not simply for two, but for four contrasting paragraph types in the general area of contrast/frustration, based on the syntactic patterns of each paragraph type.

5. PARAGRAPHS THAT ENCODE LOGICAL RELATIONS

Under this head I discuss paragraphs which are expansions of conditional sentences, a pair of paragraphs which can be called result and reason, and a further pair of paragraphs which can be called induction and attestation. All of these paragraphs have in common the reporting of logical relations.

5.1 Conditional paragraphs. These are simple expansions of conditional sentences, formed by amplifying the stuff in the antecedent, which is expressed in the second sentence, and developing it as a separate prior sentence.

5.1a Condition: It may be that he'll come and call for me between six o'clock and seven o'clock tonight.
 Consequent: If he comes, I'll be glad to spend the evening with him in whatever place he chooses.

Similarly, contrafactual conditions can be expanded from a sentence into a paragraph by specifying in a prior sentence a condition referred to summarily in the following sentence.

5.1b Condition: He almost came over to get me last night.
 Consequent: Had he come, I would have gone out with him.

Not essentially different are conditional paragraphs with universal quantifier. Note that in the following example the first sentence is referred to summarily as whomever we sent in the second sentence.

5.1c Condition: First we sent Bill, then James, then Arthur, then Meredith.

Consequent: Whoever we sent got lost every time.

5.2 Result and reason paragraphs. These two paragraphs are basically variations of the same type. The result paragraph has a Text in the first slot and a Result expressed in the second. The reason paragraph has a Text in the first slot and a Reason in the second. Thus, the efficient cause or reason for the action is mentioned in the first sentence of the result paragraph and in the second sentence of the reason paragraph. The choice of one or the other variant is contextual: it depends on what is being highlighted in the situational or linguistic context.

The result paragraph has various linkage devices. Note the following.

5.2a Text: It's really a beautiful place there at Nasuli.
Result: That's why they've chosen to live there.

In the preceding example that's why is the formal sequence signal. This paragraph could be recast in at least a couple of other ways.

5.2b Text: It's really a beautiful place there at Nasuli.
Result: They've chosen to live there because it's really beautiful.

Notice here that the cause margin of the second sentence because it's really beautiful is a backreference to the previous sentence and in this way affords linkage. On the other hand we could combine both devices in such an example as the following:

5.2c Text: It's really a beautiful place there at Nasuli.
Result: That's why they've chosen to live there, because it's really beautiful there at Nasuli.

The reason variant of this paragraph type which, as we have said, puts the efficient cause or the reason in the second sentence, can have a cause margin which anticipates what is to come in the first sentence.

5.2d Text: He came because his boss forced him to come.
Reason: McDougal simply told him that he was to go to the party.

Here the second sentence is an expansion of because his boss forced him to come ("his boss" equals "McDougal").

Note the following example:

5.2e Text: Jim dropped in on us to get another free meal.
Reason: He hoped that we would continue to be generous.

Here "he hoped that we would continue to be generous" is an expansion of to get another free meal in the first sentence.

5.3 Induction and attestation paragraphs. Here we have another pair of paragraphs which differ in much the same way that the result and reason paragraphs differ, i.e., the main thrust or weight of the paragraph is shifted to the fore in one and to the rear in the other. Notice that the attestation

paragraph and the induction paragraph are structural inverses of each other just as the result and reason paragraph were shown to be in Section 5.2.

In the attestation paragraph, as in the result paragraph, the main Thesis is stated first, then the supporting Evidence.

5.3a Thesis: I saw right off that something was wrong.

Evid 1: She looked haunted, tired, and old.

Evid 2: Her voice came out devoid of any inflection and absolutely colorless.

Evid 3: There was a big purple bruise on the side of her face.

In the induction paragraph the Thesis, or what might more properly be called here the Conclusion, is given after several sentences (the Evidence) which state the basis for the Conclusion. To mark Conclusion such sequence signals as obviously or evidently are used, or we may simply use the verb conclude or the noun conclusion, as in "I concluded immediately that something was wrong", or even a less characteristic word such as "I saw immediately that something was wrong."

5.3b Evid 1: She looked haunted, tired, and old.

Evid 2: Her voice came out devoid of any inflection and absolutely colorless.

Evid 3: There was a big purple bruise on the side of her face.

Conclusion: Obviously, something was wrong.

6. EMBELLISHMENT PARAGRAPHS

6.1 Amplification and paraphrase paragraphs. These paragraphs employ a set of two or more sentences to develop a topic or theme by bringing in additional information, or by rewording a piece of information so that if one fails to communicate effectively in the first sentence one can have another try at it in the second sentence.

Amplification paragraphs, by bringing in additional information in each successive sentence, involve somewhat of a circling-in-on-the-target structure. It is usually the last sentence that expresses the speaker's or author's intent most adequately. This creates a problem in the identification and labeling of the parts of such a paragraph. It has been customary to speak of the first slot as Text and the following slots as Amplifications of the Text. On the other hand, we might be tempted to use the labels Attempt 1, Attempt 2, and Target in a paragraph where very evidently the third sentence is the most successful attempt of the speaker or writer to express himself. At any rate such a paragraph runs as follows:

6.1a Text: He took off yesterday.

Ampl 1: He took off for the country.

Ampl 2: He took off for the open fields, the woods, the mountainsides, where he could feel like himself again.

Paraphrase paragraphs, while basically very similar to amplification paragraphs, can be of various varieties. If the paraphrase is very close, we have in effect the same thing stated in two different ways.

6.1b Text: I've never met such a prejudiced man.
 Paraph: I've never known such a complete bigot.

6.1c Text: He's one of the most reliable men that we have ever had on the job.
 Paraph: He's not always trying to evade responsibility like so many of our employees.

On the other hand, paraphrase paragraphs can be of a generic-specific nature in which it is the second sentence which gives the details.

6.1d Text: They took care of his needs.
 Paraph: They sobered him up, fed him, clothed him, and gave him a place to stay.

Finally, there are some kinds of paraphrase paragraphs in which the amount of information in the second slot is less than in the first slot. This is the exact opposite of some of the structures already described, such as the amplification paragraph. Thus, we can take the generic-specific paraphrase paragraph (Example 6.1d) and turn it around to yield a paragraph such as follows:

6.1e Text: They sobered him up, fed him, clothed him, and gave him a place to stay.
 Summary: They took care of his needs.

Here the final sentence comes across as a summary. We, therefore, label the parts in the above structure Text and Summary instead of Text and Paraphrase. Not dissimilar is the contraction paraphrase paragraph:

6.1f Text: All I know is that he has taken off for the fresh air, the fields, the open country where he can feel like himself again.
 Summary: All I know is that he has taken off.

If we are unsure of the number of contrasting paragraph types in this general area we might do well in a given language to use a rather broad and inclusive labeling. Thus both amplification and paraphrase paragraphs of all sorts can simply be labeled paraphrase paragraphs. For those few paraphrase types which seem to have the weight at the end, we may need to make some kind of terminological change and adaptation of the sort suggested in 6.1 above (Attempt 1, Attempt 2, and Target).

6.2 Identification paragraphs. These are essentially devices for introducing and describing a new participant in a text, or possibly even a new theme in a non-narrative discourse.

6.2a Text: There was a man who lived on our street twenty-five years ago.
 Intro: Soon after my dad opened the grocery store, he came to ask for employment and was hired on the spot.

Consider also the following example.

- 6.2b Text: There was a man who lived on our street twenty-five years ago.
Intro: That man was one of the first men ever employed by my father in his new business.

Note the use of the existential clauses in the first sentence of both examples, as well as the use of the deictic that in the second sentence of Example 6.2b. This latter example is very similar to what is called the comment paragraph (cf. 6.4 below).

6.3 Exemplification and illustration paragraphs. Exemplification paragraphs often use the overt signal for example in the Example slot.

- 6.3a Text: There is a lot that could be done to ease the situation.
Example 1: For example, you could try taking her problems as real instead of imaginary.
Example 2: You might also try listening to her once in a while.

Here Example 1 is signaled by the overt signal for example and Example 2, as is often true of coordinated structures in general, by the form also.

An illustration paragraph is similar. It may have a different signal such as that's how or something of the sort in the Illustration slot.

- 6.3b Text: It was like watching a dentist extract a wisdom tooth.
Illust: That's how it was getting some money out of the old miser.

6.4 Comment paragraphs. These paragraphs involve the narrator, i.e. the speaker or writer, in some personal observation of his own.

- 6.4a Text: She began to pick her way through the mud.
Comment: That road was always pretty muddy, I recall.

Notice the deictic here in the second sentence and the use of the deictic in paragraph 6.2b above. In languages such as Guanano and many others in South America, a Comment of the sort illustrated in this paragraph (Example 6.4a) would contain a tense called the "involved" tense, different from the tense of the Text sentence. On the other hand, in English it may be that the use of the deictic that in these examples is the feature on which we ought to focus as an identifying contrastive feature. We might therefore posit some sort of "deictic paragraph" whose structural signal would be the occurrence of a demonstrative word such as this or that in the Comment slot.

7. INTERACTION PARAGRAPHS

Most of these paragraphs involve reported speech or dialogue, although some involve nonverbal activities as well. They are briefly summarized here. For a fuller presentation, see Longacre (1976), chapter 4.

7.1 Quote paragraph. The quote paragraph is a two-sentence system of (1) indicating that a speech act has taken place and (2) noting the source and/or direction of the speech act. The source can be indicated in a rather direct way as in the following:

- 7.1a Quote: I saw her downstairs at 2:00 a.m. reading a book.
 Quote Formula: Those were his words the next morning.

Here the Quote Formula is postposed and the quotation occurs in the previous sentence. The following example is similar:

- 7.1b Quote: "Didn't make it eh?"
 Quote Formula: The remark was to Weidman; it was an amiable
 gambit, a game played many times. (Hailey
 1959:23)

Here the author's intent (since the context is clear as to the speaker) is to point out the addressee in the Quote Formula. More often the Quote Formula is preposed:

- 7.1c Quote Formula: Weidman greeted him with the time worn jest.
 Quote: "Got a patient for you." (Hailey 1959:24)

Sometimes the source of the verbal activity is indicated in a more oblique way.

- 7.1d Quote Formula: Seddons looked over at the body on the table.
 Quote: "Ah, more business!" (Hailey 1959:27)

OR:

- 7.1e Quote Formula: Seddons grinned.
 Quote: "This I must see." (Hailey 1959:27)

It is obvious that in these examples, the Quote Formula is giving more information than simply the source and/or direction of the Quote. It is also giving various sorts of concomitant activities or attitudes which accompany the verbal activity.

7.2 Simple dialogue paragraphs. These are bipartite structures in which there is an Initiating Utterance and a Resolving Utterance. The former is a question, a proposal, or a remark. The latter is an answer, a response, or an evaluation. Thus:

- 7.2a Initiating Utterance (question): Where did you go last night?
 Resolving Utterance (answer): Downtown.

Similarly:

- 7.2b Initiating Utterance (proposal): Let's go downtown right now.
 Resolving Utterance (response): Yeh, sounds good to me.
- 7.2c Initiating Utterance (remark): I don't like 17th century
 Italian history.
 Resolving Utterance (evaluation): I can't say I agree with you.

All the above have the form of what we might call dramatic dialogue paragraphs. Each paragraph could be modified with the presence of sentence level quotation formulas such as he said, she said, etc., which do not

materially change the structure but which would result in our calling them narrative dialogue paragraphs.

7.3 Complex dialogue paragraphs. Complex dialogue paragraphs involve counter tokens which can be called continuing utterances. The purpose of the occurrence of a counter token may be simply to clarify a dialogue. On the other hand it may represent an attempt to seize control of the direction of the conversation. We will consider the latter first.

7.3a Initiating Utterance (question): Where did you go last night?
Continuing Utterance

(counter question): What's that to you?
Continuing Utterance (remark): You always get angry when I question you about the night before.
Resolving Utterance (evaluation): That's not true.

7.3b Initiating Utterance (proposal): Please go to the store and buy me a box of detergent.
Continuing Utterance

(clarifying question): What brand?
Resolving Utterance
(to clarif. question): Tide.
Resolving utterance (response): O.K.

7.4 Compound dialogue paragraphs. These paragraphs put together simple and/or complex dialogue paragraphs into larger wholes. Each part of a compound dialogue paragraph is called an exchange. Because of the complexity of the units I will not treat them here, but I refer the reader to Longacre (1976), chapter 4.

Before leaving the general matter of dialogue paragraphs, I need to mention three other units which may be found in dialogue paragraphs. Before the onset of dialogue, there may be one or more sentences which can be called "Lead-ins" to dialogue. They are much like the Quote Formula, but they simply prepare the way for the dialogue, often reporting actions which precede the dialogue proper. Lead-in is to dialogue paragraphs what Quote Formula is to quote paragraphs. There may also be a Step-down from dialogue, i.e. a sentence at the end of a stretch of dialogue which concludes a paragraph and represents an action taken at its conclusion. Sometimes a speech action is accompanied by another activity which can be called the Correlate of the speech activity. Thus, to take the common format for miracle accounts from the synoptic gospels:

7.4a Lead-in:

Initiating Utterance:

Resolving Utterance:

Correlate:

A man having leprosy came to Jesus and knelt before him.
He said to Jesus, "Would you heal me of my leprosy?"
Jesus said, "I will."
So he put forth his hand, touched him, and healed him.

Sometimes the Correlate is a piece of accompanying mental activity, i.e., while the man is speaking something, he is also thinking something and the thoughts are recorded as well as the words.

7.5 Execution and stimulus-response paragraphs. Execution paragraphs are similar to dialogue paragraphs. In the execution paragraph there is a Plan which is expressed verbally and there is an Execution which is a non-verbal carrying out of the Plan. Plan and Execution may be expressed by the same person or the Plan may be a command or a suggestion of one person which is carried out by another person.

7.5a Plan: She said, "I'm going to find out where my husband spends his evenings after work."

Execution: She then proceeded immediately to make several strategic phone calls.

Stimulus-response paragraphs are similar to execution paragraphs in which a command or plan of one person is carried out by the other. In the stimulus-response paragraph, however, the non-verbal Response is not a carrying out of a command or a suggestion given in the previous sentence, but often is a countering of the entire strategy indicated in the previous sentence by a new strategy. Note the following paragraph.

7.5b Stimulus: He said, "Little pig, I'm going to eat you up. I'm going to climb down your chimney to get you."

Response (which is here an embedded simple paragraph):

Setting: The little pig was very frightened, but he said nothing.

Text: He put a big pot of water on the fire to boil.

7.6 Field of vision paragraphs. I note on closing this section on interaction paragraphs that very similar to quotation paragraphs are certain paragraphs which report a field of vision or sensation. Thus in the following example, the first sentence is like a Quote Formula and the second is the field of vision which results from the action of the first sentence. I will call the former, the Awareness Quote Formula, and the latter, the Awareness Quote.

7.6a Awareness Quote

Formula: He removed the lungs and cut smoothly down the center of one.

Awareness Quote: It was there unmistakably, fibrocaceous tuberculosis, well advanced. (Hailey 1959:38)

This sort of quote paragraph, like quote and dialogue paragraphs in general, can also have a Correlate (See Example 2, Section B).

SECTION B (Paragraphs with embedding)

1. The following example is from a travelogue book concerning Mexico. The paragraph here reproduced conforms to the general structure of the discourse, which is procedural. That is, the whole discourse may be paraphrased as "If you were to come to Mexico, these are some things which you would see in a typical itinerary."

6. By the light of the electric bulbs which have been placed inside the caves, you look about in amazement.

7. Turning your eyes upward, you get a wonderful view of the great, long stalactites that hang from the ceiling.
8. These, as you know, have been formed by the limestone-containing water that has seeped down through the roof of the caves.
9. Then, looking down, you see the enormous stalagmites that seem to grow upward out of the floor, where they have been formed by the water that has dripped from the ceiling.
10. As you look at these strange formations, you get the idea that each is reaching for the other, that the two are trying to meet.
11. Then, on going farther, you see that some of them have succeeded, for here and there you find a huge, glistening column which has been formed by the meeting of a stalactite and a stalagmite. (Castillo 1939)

In the above example, 6 is an Introduction to the whole unit. The body of the paragraph is a sequence paragraph in which sentences 7 through 10 are an embedded simultaneous paragraph which expounds BU 1 and sentence 11 is a single sentence which expounds BU 2. Within the embedded simultaneous paragraph (sentences 7 through 10), Simul 1 is expounded by a sequence paragraph (sentences 7 through 9) and Simul 2 is expounded by sentence 10. The embedded sequence paragraph has as its BU 1(e) an embedded deictic paragraph (sentences 7 and 8), whose Topic is sentence 7 and whose Comment is sentence 8; the BU 2(e) of the embedded sequence paragraph is sentence 9. For the formal justification of this structure note that sentence 11 is marked as BU 2 by the phrase then, on going farther, which is a typical sequence marker and describes the trajectory of the trip within the cave. Sentence 10 is marked as Simul 2 versus sentences 7, 8, and 9 by virtue of the initial stretch in sentence 10 as you look at these strange formations. Sentence 9 is marked as BU 2(e) in reference to sentences 7 and 8 by the initial conjunction then. Sentence 8 is marked as Comment in reference to sentence 7 by virtue of the occurrence of the word these (a cross reference to stalactites in sentence 7). See the following indented analysis diagram.

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                        Seq_uence Paragraph
Preview: Sentence 6
BU 1:      Simultaneous paragraph
           Simul 1: Sequence paragraph
                BU 1(e): Comment paragraph
                        Topic: Sentence 7
                        Comment: Sentence 8
                BU 2(e): Sentence 9
           Simul 2: Sentence 10
BU 2:      Sentence 11

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2. The next example is from The Final Diagnosis (Hailey 1959:205).
 1. Left alone, John glanced at his watch again.
 2. He saw that it was an hour and three quarters since he had come here; surely there must be something soon in the way of news.

He wished that he had seen Elizabeth before she had gone into the delivery room; but everything had happened so quickly that there had not been time.

4. He had been in the hospital kitchen when Carl Bannister had come to bring him the news.
5. John had gone to the kitchen on Dr. Pearson's instructions.
6. Pearson had told him to take cultures from plates which had passed through the kitchen dishwashers; John gathered that the machines were suspected of being unhygienic.
7. But he had left the work as soon as Bannister had told him about Elizabeth and had gone to Emergency, hoping to intercept her there.
8. But by that time she had already arrived by ambulance and had gone upstairs to Obstetrics.
9. It was after that that John had come straight here to wait.

This is an example of an awareness quote paragraph with a Correlate. Sentence 1 is the Awareness Quote Formula and sentence 2 is the Awareness Quote. Sentences 3 through 9 constitute the Correlate (i.e. what John wished and how his wish was blocked). These sentences are an embedded narrative sequence paragraph of which sentence 3 is the Setting and sentences 4 through 9 are the Body. Within the Body, sentences 4 through 8 are an embedded antithetical paragraph which expounds BU 1; sentence 9 expounds BU 2. Sentences 4 through 6 are a reason paragraph which expounds Thesis of the antithetical paragraph; sentences 7 and 8 expound Antithesis. Sentence 4 expounds Text of the reason paragraph; sentences 5 and 6 are another embedded reason paragraph which expounds Reason. In the lower-level reason paragraph, sentence 5 expounds Text(e) and sentence 6 expounds Reason(e). Finally, sentences 7 and 8 are a lower-level antithetical paragraph which expounds Antithesis of the higher-level antithetical paragraph. Note the following summary diagram:

	Awareness Quote Paragraph	
Awareness Q.F.:	Sentence 1	
Awareness Quote:	Sentence 2	
Correlate:	Narrative paragraph	
	Setting:	Sentence 3
	BU 1:	Antithetical paragraph
	Thesis:	Reason paragraph
	Text:	Sentence 4
	Reason:	Reason paragraph
	Text(e):	Sentence 5
	Reason(e):	Sentence 6
	Antith:	Antithetical paragraph
	Thesis(e):	Sentence 7
	Antith(e):	Sentence 8
BU 2:	Sentence 9	

As for sequence signals, note that where Carl Bannister had come to bring him the news in sentence 4 is a cross-reference to as soon as Bannister had told

him about Elizabeth in sentence 7. This cross-reference, plus the initial but in sentence 7, sets up the grouping of sentences 4 through 6 versus sentences 7 and 8 in the (higher-level) antithetical paragraph. Notice also that the final phrase on Dr. Pearson's instructions in sentence 5 cross-references to the initial Pearson in sentence 6 and suggests that these two sentences should be grouped together. Similarly, the initial but in sentence 8 marks the opposition between sentences 7 and 8 which prove to be a lower-level antithetical paragraph. Finally, the topicalized temporal reference in sentence 9 It was after that serves to pull us out of the multiple embedding in the preceding sentences and to mark an event subsequent to the whole complex of events which is reported in sentences 4 through 8.

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"Words are the counters of wise men, but the money of fools."
--Thomas Hobbes